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# NEW ENGLAND HARMONY



CONTAINING,

A VARIETY OF *PSALM TUNES*, IN THREE AND FOUR PARTS, ADAPTED TO ALL  
*METRES*: ALSO, A NUMBER OF *SET PIECES*, OF SEVERAL VERSES EACH,  
TOGETHER WITH A NUMBER OF *ANTHEMS*.

——  
BY TIMOTHY SWAN.  
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1801.

# The RUDIMENTS of VOCAL MUSIC.

The GAMUT, or FIRST SCALE, with FLATS and SHARPS.

THIS character  is called the C Cliff, always standing on the second line of the Treble, Counter, and Tenor staves.

|   |      |
|---|------|
| E | La.  |
| D | Sol. |
| C | Fa.  |
| B | Mi.  |
| A | La.  |
| G | Sol. |
| F | Fa.  |
| E | La.  |

This Character  is called the F Cliff, standing on the fourth line, and used only in Bass.

|   |      |
|---|------|
| G | Sol. |
| F | Fa.  |
| E | La.  |
| D | Sol. |
| C | Fa.  |
| B | Mi.  |
| A | La.  |
| G | Sol. |

Eight Notes in *Common Time*.

Eight Notes in *Triple Time*.



The image shows two musical examples. The first, 'Eight Notes in Common Time', consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). Each staff contains a sequence of eight quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. The second, 'Eight Notes in Triple Time', also consists of two staves with a key signature of one flat. Each staff contains a sequence of eight eighth notes, beamed in groups of three (triplets) and one single eighth note at the end: C4, D4, E4, F4, G4, A4, B4, and C5.

# RULES to find the MI, by FLATS and SHARPS.

|                                    |    |                                 |   |
|------------------------------------|----|---------------------------------|---|
| B, is called the natural place for | MI | If F be <i>sharp</i> , Mi is in | F |
| But if B be <i>flat</i> , Mi is in | E  | If F and C, Mi is in            | C |
| if B and E, Mi is in               | A  | F, C and G, Mi is in            | G |
| B, E and A, Mi is in               | D  | F, C, G and D, Mi is in         | D |
| B, E, A and D, Mi is in            | G  | F, C, G, D and A, Mi is in      | A |
| B, E, A, D and G, Mi is in         | C  |                                 |   |

FLATS and SHARPS are considered as useless characters in Vocal Music, either accidental, or in transposing the *Mi*. But they are inserted in the following work, together with the *Cliffs*, in the first bar of each piece of Music, to accommodate those who would wish to make use of them.

Although setting accidental *flats* and *sharps* may be agreeable to the rules of counterpoint, when modulations are so formed as to require them, yet those modulations might be avoided, and others formed, that would render the melody and harmony equally expressive and pleasing.

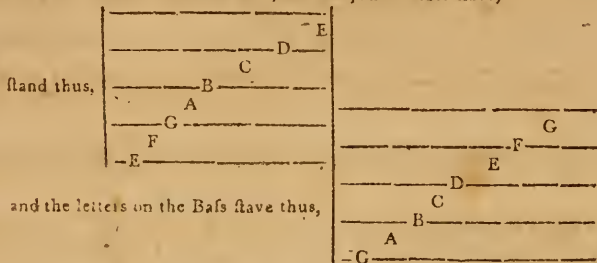
*Flats* and *sharps*, set at the beginning of Tunes, have no effect in regulating the *Mi*. The lines and spaces are flatted and sharp'd according to the situation of the *Mi*, if *Mi* is in F, it will raise it half a tone, the distance then between E and F will be a whole tone, and between F and G but half a tone; thus F is made *sharp* by placing *Mi* on it, and not by setting a *sharp* on F. When *Mi* is in B, the distance between A and B, is a whole tone, but when *Mi* is in E, the distance is but half a tone. This depression of B, is caused by the other half tone, which follows the *Mi* in regular order, and not by placing a *flat* on B. Thus if *Mi* is in F, F will be *sharp*, if *Mi* is in C, F and C will be *sharp*: and if *Mi* is in E, B will be *flat*, if *Mi* is in A, B and E will be *flat*, &c.

|        | SEMIBREVE. | MINIMS. | CROTCHETS. | QUAVERS. | SEMIQUAVERS. | DEMISEMIQUAVERS. |
|--------|------------|---------|------------|----------|--------------|------------------|
| Notes  |            |         |            |          |              |                  |
| Rests. |            |         |            |          |              |                  |

A Semibreve is equal in length of time, to two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demisemiquavers. Rests are marks of silence of the same length of time as the Notes for which they stand.

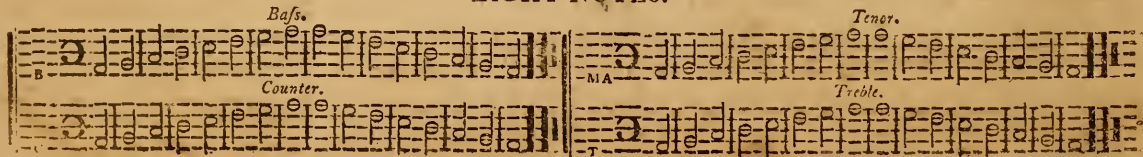
## EXPLANATION of the SECOND SCALE.

THE five lines with their spaces on which Music is written, are called a *stave*. These lines and spaces are represented by the first seven letters of the Alphabet. The letters on the Tenor, Counter, and Treble stave,



Which shows that G, in the upper space of the Bass stave, is the same pitch with G on the second line in the Tenor, Counter and Treble. The letters B, MA, C and T, are placed at the beginning of Tunes, to distinguish the parts, and point out the *Mi*. The letter B, is used for the Bass, MA, for the Tenor, C, for the Counter, and T, for the Treble, and always stand on the *Mi* line or space. These characters occupy the second bar of each piece of Music. When the letter A is moved from the Tenor stave to another part, it denotes that the part to which it is moved, has the Air of the Tune. The Tenor is considered as the leading part, and should always sing where the letter M stands, whether A is annexed to it or not.

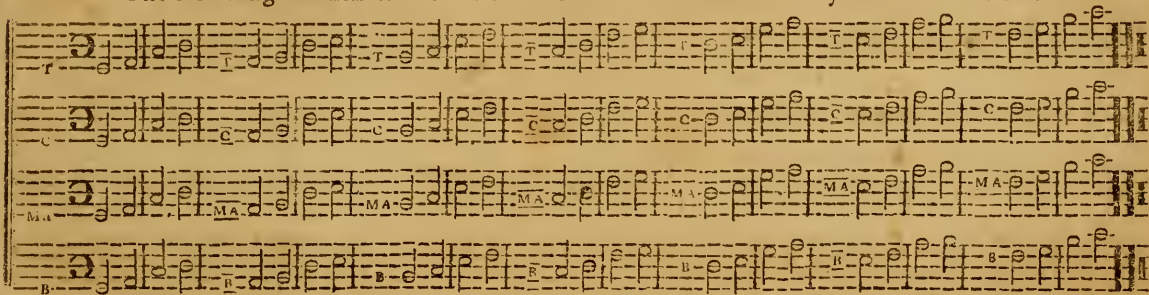
## EIGHT NOTES.






THERE are only seven distinct natural sounds or tones, (every eighth being the same) five of which are whole tones, the other two which are between *mi* and *fa*, and *la* and *fa*, are half tones. *Mi* is the governing tone in Vocal Music, and is placed in different parts of the staff, for the sake of variety, the other half tone follows in regular order, always keeping the same distance. In raising the notes from *Mi* you sound twice *Fa*, *Sol*, *La*, and in falling, twice *La*, *Sol*, *Fa*, then comes *Mi* either way.


The following SCALE shows where the two half tones are in every remove of the *Mi*.




### CHARACTERS and EXPLANATIONS.


*Slur*,  Shows that all the Notes over which it is drawn, are to be sung with one syllable,


*Point*, . at the right hand of a Note or Rest, makes it half as long again. A Semibreve pointed, as long as three Minims, &c.

*Figure 3*  over or under any three Notes, shows that they are to be sounded as quick as two such, without the figure 3.





*Brace*  Shows how many parts are sung together.

*Single Bar,*  divides the time into equal parts, each division containing time equally alike, and according to the Mood.

*Ledger line,*  is added to accommodate Notes that extend above or below the staff.

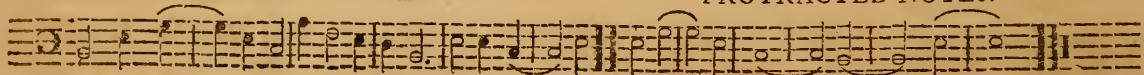
*Repeat ;S:* Shows that the strain is to be sung over again, from the Note over which it is set.

*Choosing Notes,*  Are such as stand one over the other, in the same staff. When such Notes occur, the performer takes his choice.

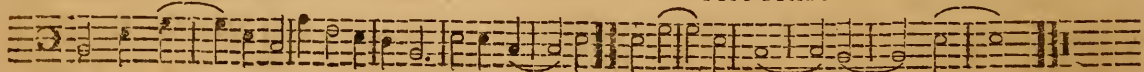
*Close*  Denotes the tune is ended.

Sounds, consisting of several parts of a Bar, that begin with an unaccented part, are called *Syncopated Notes*. Two notes that are tied with a Slur across the Bar, and are on the same line or space, are founded as one note, and are called *Continued*, or *Protracted Notes*. When those Notes commence with an unaccented part they are Syncopated.

### SYNCOPIATED NOTES.



### PROTRACTED NOTES.





# MOODS in COMMON TIME.

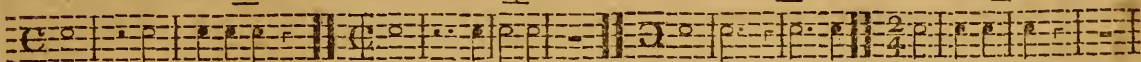
vii

First Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$

Second Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$

Third Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$

Fourth Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$



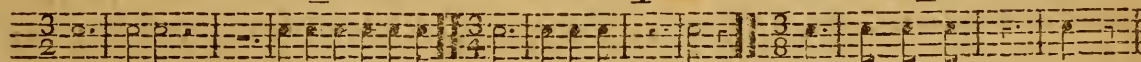
*Common Time*, is measured by even numbers or beats in a Bar. The three first Moods contain one Semibreve, or other Notes or Rests, equal to it, in each bar. The First Mood is performed in the time of four seconds in a bar: The Second Mood in three seconds, and the third Mood in two seconds. The fourth Mood has a Minim for a measure note, each bar containing that, or other Notes or Rests equal to it, and is performed in the time of about one second and a half.

## TRIPLE TIME MOODS.

First Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$

Second Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$

Third Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$



*Triple Time*, is measured by odd numbers or beats in a bar. The First Mood has a pointed Semibreve for a Measure note, containing that or other Notes or Rests equal to it, in each bar, and is commonly performed in the time of three seconds. The Second Mood, has a pointed Minim for a measure note, and is beat a third quicker than the First Mood. The Third Mood has a pointed Crotchet for a measure note, and is beat a third quicker than the Second Mood.

## COMPOUND MOODS.

First Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$

Second Mood,  $\frac{\overline{\text{C}}}{\overline{\text{C}}}$



First Mood Compound Time, has two pointed Minims, or six Crotchets in a bar, or other Notes or Rests equal to them, each bar containing two seconds of time. The Second Mood has two pointed Crotchets, or six Quavers in a bar, or the amount in other Notes or Rests, and is beat a third quicker.

## BEATING TIME.

BARS in the first and second Moods of Common Time in beating are divided into four equal parts and beat in this manner. In the first of the bar, let the ends of the fingers fall on some fixed place, then the heel of the hand, thirdly, close the fingers gently, then open the hand, raising it a little at the same time. This completes the Bar. The third and fourth Moods in Common Time, and the two Moods of Compound Time, have two beats in each bar, one down, and the other up. *Triple Time* is beat by letting the ends of the fingers fall as in common time at the first part of the bar, then the heel of the hand, thirdly raise the hand, which finishes the bar. The hand falls at the beginning of every bar, in all Moods of time, and should never rise but once in a Bar.

But, such is the diversity of opinion, concerning Time, that it is extremely difficult to say what shall be the standard; that is, how quick or slow we should move in the different Moods of Time. This, therefore must be left to the judicious Teacher or performer who will be dictated by the subject, and move in the different Moods of time according to the best of his judgment.

*ERRATA.*—P. 31, 2d Counter stave, 2d bar, for crotchets on G & A, sing B & A.—P. 39, Tenor, 3d bar, a crotchet on D, should be on C.—P. 41, 2d Tenor stave, 6th note from the close, should be on A.—P. 46, 2d Treble stave, 7th note from close, for a Minim on E, insert a Crotchet on E.—P. 60, 1st Counter stave, 11th bar, a Minim on A, should be on G. 2d Treble stave, 4th note from the end, should be on D.—P. 64, 1st Treble stave, 3d note, should be on A. 1st Tenor stave, 7th note should be on A. 2d Bass stave, 11th bar, for a Quaver on E, insert one on C.—P. 79, 2d Tenor stave, 4th note, should be on A.

# NEW ENGLAND HARMONY.

*Pownal.* S. M.

Sure there's a righteous God, Nor is religion vain; Tho' men of vice may boast a - loud, And men of grace complain.

## London. L. M.

To usher in the glorious day,

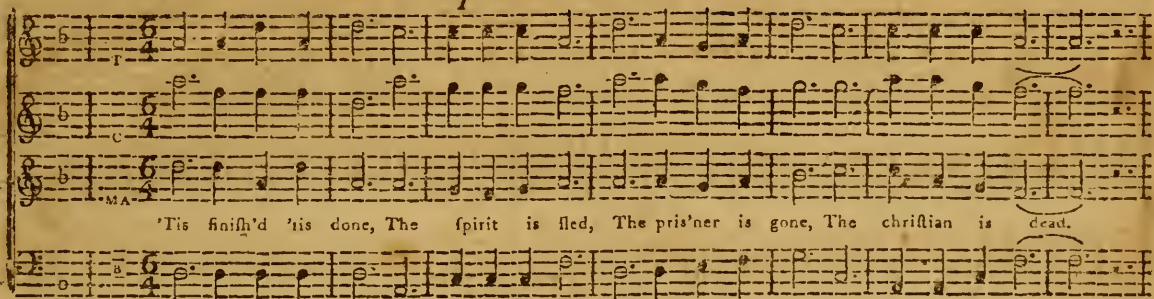
Methinks I hear the heav'ns resound, And all the earth ex-ult-ing ring, And hail the

spotless infant King. To usher in this glorious day, And hail the spotless infant King. And hail the spotless infant King.

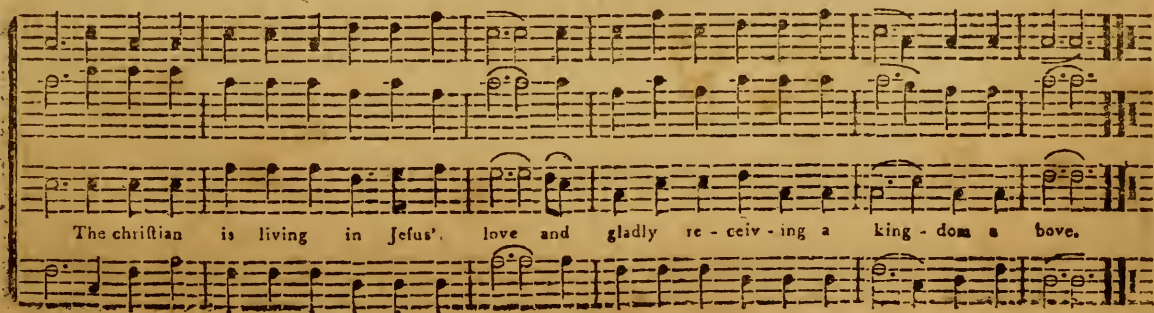


*Upton.* P. M.

11



'Tis finish'd 'tis done, The spirit is fled, The pris'ner is gone, The christian is dead.



The christian is living in Jesus' love and gladly re-ceiving a king-dom a bove.



## Arnon. C. M.

Great God to thine almighty love, What honors shall we raise, Not all the world's songs above, Can render equal praise. Can render equal praise.

## Washington. L. M.

O may the memory of thy name, inspire our armies for the fight, Our foes shall fall and ere with

# Washington. Continued.

13

Now save us Lord, &c.

Now save us Lord, &c.

Home, Or quit the field with coward flight. Now save us Lord, from slavish fears, N. w. let our heroes be firm and

Now save us, &c.

strong, Till thy sal-vation shall ap-pear, And joy and triumph raise the song, And joy and triumph raise the song.

And joy, &c. And joy, &c.

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The lyrics are written below the staves.

O come let us join, to - geth - er combine, To praise our dear Saviour our Master divine, Him

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The music continues from the first system, featuring a melody with various note values, including eighth and sixteenth notes, and rests. The lyrics are written below the staves.

let us a - dore, who cover'd with gore, Late hanged on Calv'ry both wounded and poor.

*Leeds.* C. M.

15

Dread sov - reign let my e - ven - ing song, Like ho - - ly in - - cepts rise, Af -

sist the offerings of my tongue To reach the lof - ty skies To reach the lof - ty skies.



The Lord Jehovah reigns and royal state maintains, His head with awful glories Crown'd Array'd in robes of light Begirt with sovereign

might, And rays of majesty a - round. Begirt with sovereign might, And rays of majesty a - round.



Appleton. L. M.

17

Now to the Lord a noble song, Awake my soul a - wake my tongue; Hosanna to th'-

E - ter-nal name, And all his boundless love proclaim. And all his boundless love proclaim.

Now for a tune of lov - ty praise, To great Je - ho - vah's e - qual son; A -

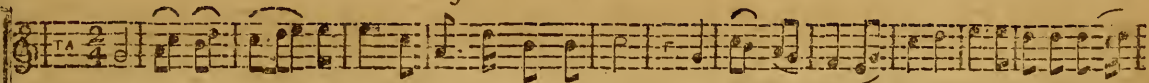
The first system of the musical score consists of four staves. The top staff is a treble clef with a 'T' time signature and a 3/2 time signature. The second staff is a treble clef with an 'M' time signature and a 3/2 time signature. The third and fourth staves are bass clefs with a 'B' time signature and a 3/2 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves.

wake wy voice in heavenly lays, Tell the loud wonders he hath done. Tell the loud wonders he hath done.

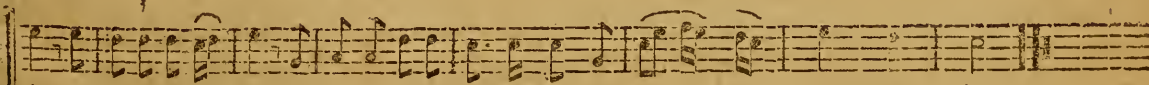
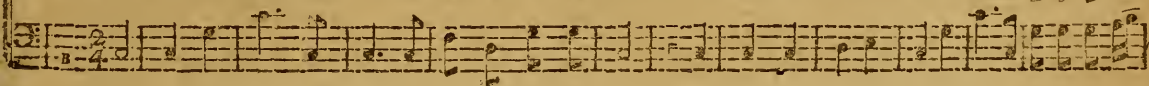
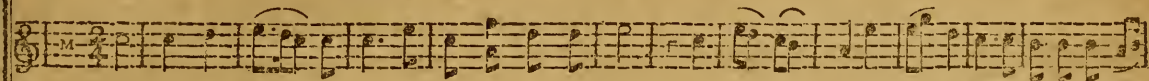
The second system of the musical score consists of four staves. The top staff is a treble clef. The second staff is a treble clef. The third and fourth staves are bass clefs. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves.

# Kinsale. S. M.

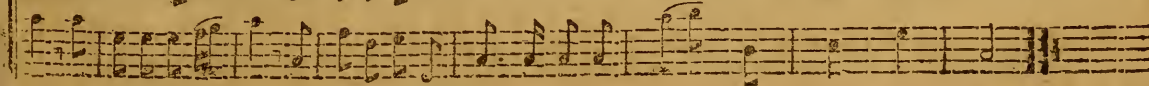
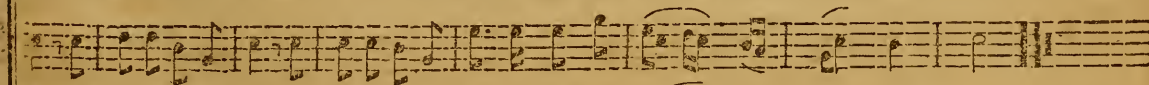
19



Raise your tri - umph - ant songs, To an im - mor - tal tune ; Let the wide earth resound the deeds, Celestial grace has



done, Celestial grace has done. Let the wide earth resound the deeds Ce - les - tial grace has done.



Let all the just to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing and glad songs of praise.

Let harp and psalter and lutes, In joyful concert meet; and new made songs of loud applause, The harmony complete.

The musical score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The next three staves are instrumental parts (Violin I, Violin II, Viola). The final staff is a basso continuo line. The music is in common time (C) and features a variety of note values and rests.



Ten thousand, &c.

Ten thousand, &c.

MA Come let us join our cheerful songs, With angels round the throne; Ten thousand, &c.

Ten thousand thousand are their tongues, But all their joys are

Ten thousand, &c.

Ten thousand, &c.

Ten thousand thousand are their tongues, But all their joys are

etc. Ten thousand thousand are their tongues, But all their joys are etc.



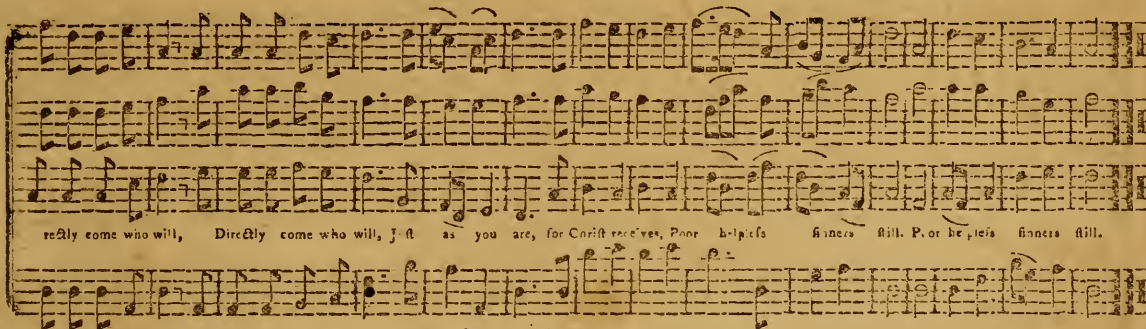
## Canaan. C. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is a bass clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a common meter (C. M.) style, with a 2/4 time signature. The lyrics "How sweet the voice, how sweet the hand, That leads to pastures fair; To Canaan's milk and" are written below the staves.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The second staff is a bass clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a common meter (C. M.) style, with a 2/4 time signature. The lyrics "honey land, Which God's own children share. Grace rich and free, most sweetly call, Directly come who will, Di-" are written below the staves.

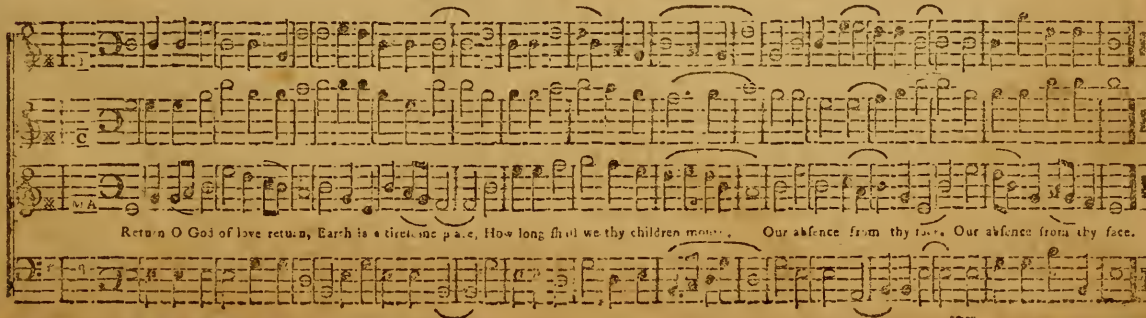
# Canaan. Continued.

23



really come who will, Directly come who will, Just as you are, for Christ receives, Poor helpless sinners still. Poor helpless sinners still.

## Ronda. C. M.



Return O God of love return, Earth is a tire some place, How long shall we thy children mourn. Our absence from thy face, Our absence from thy face.

## Trinity. P. M.

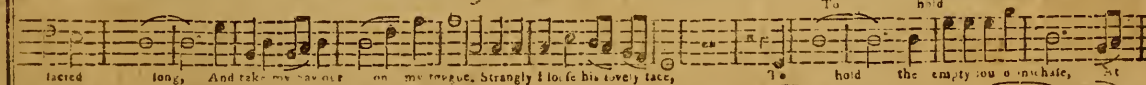
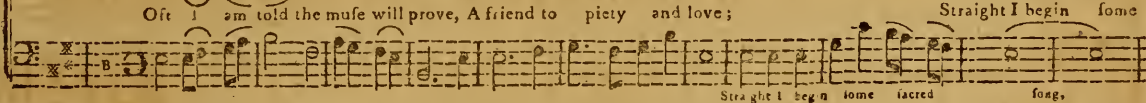
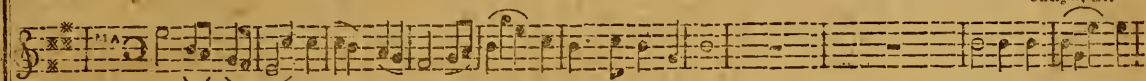
Come thou al - migh - ty King, Help us thy name to sing, H'e'p us to praise, Father all glo - rious, O'er all vic -  
 to - ri - ous, Come and reign over us, Come and reign over us, Come and reign over us, Artient of days.

Jesus our Lord arise,  
 Scatter our Enemies,  
 And make them fall;  
 Let thine Almighty aid,  
 Our sure defence be made,  
 Our souls on thee be stay'd,  
 Lord hear our call.

Come thou incarnate word,  
 Gird on thy mighty sword,  
 Our prayer attend.  
 Come and thy people bless,  
 And give thy word success,  
 Spirit of holiness,  
 On us descend.

Come holy comforter,  
 Thy sacred witness bear,  
 In this glad hour,  
 Thou who Almighty art,  
 Now rule in every heart,  
 And ne'er from us depart,  
 Spirit of power.

To the great one in three,  
 Eternal praises be,  
 Hence evermore,  
 His sov'reign Majesty,  
 May we in glory see,  
 And to Eternity,  
 Love and Adore.





## Moreen. Continued.

chile, At rest the chirans  
 best the chie divide my heart, And the muse shares the great - est part.

## Lyme. P. M.

Ma  
 Ye tribes of Adsun join, With heav'n and earth and seas, And offer No - es di - vine, To your Cre - a - tor's

# Lyme. Continued.

27

Ye ha - - ly throng of an - gels bright in worlds of light be -  
 praise, Ye ho - ly throng of Angels bright, In worlds of light be - gin the song, In worlds of light, Be - gin the song.  
 Ye ho - ly throng of an - gels bright, in worlds of light, Begin the song.  
 Begin the song.  
 in the song.  
 Ye ho - ly throng of an - gels bright, In worlds of light, Be - gin the song.

Dream  
 Like spring's, &c.  
 Dream  
 Like spring's, &c.  
 MA  
 Uncertain life how soon it flies, Dream of an hour how short our bloom; Like spring's gay verdure now we rise, Cut  
 Dream of an hour how short our bloom, Like spring's, &c. Cut down  
 Cut down, &c. Cut down, &c.  
 Cut down tomb, Cut down, &c.  
 down ere night to fill the tomb. Cut down ere night to fill the tomb.  
 Cut

MA All ye bright ar - mies of the skies, Go worship where the Saviour lies; Angels and kings

Angels and kings, &c.

Angels and kings, Those Gods, &c.

zele and kings, Those Gods, &c.

before him bow, Those Gods on high and Gods below. Those Gods on high and Gods below.

Those Gods, &c.



*Flanders.* L. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is an alto clef with a key signature of one sharp and a time signature of 3/2. The third staff is a bass clef with a key signature of one sharp and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 3/2. The lyrics 'The saints shall flourish in his days, Drest in the robe of joy and' are written below the staves.

The saints shall flourish in his days, Drest in the robe of joy and

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp and a time signature of 3/2. The second staff is an alto clef with a key signature of one sharp and a time signature of 3/2. The third staff is a bass clef with a key signature of one sharp and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 3/2. The lyrics 'praise, Peace like a riv - er from his throne, Shall flow to nations yet unknown.' are written below the staves.

praise, Peace like a riv - er from his throne, Shall flow to nations yet unknown.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics 'A - wake my soul to sound his praise, A - wake my harp to sing, Join' are written below the staves.

A - wake my soul to sound his praise, A - wake my harp to sing, Join

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics 'all my pow'rs the song to raise, And morn - ing incense bring.' are written below the staves.

all my pow'rs the song to raise, And morn - ing incense bring.

*Lutestring.* C. M.

The first system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the fourth staff.

O' God my heart is ful - ly bent to magnify thy name, My tongue with cheerful songs of praise, Shall

The second system of the musical score consists of four staves. The first three staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the fourth staff.

ex - e - grate thy name. Awake my lute nor thou my harp, I by warbling notes u - lay,

# Lutestring. Continued.

33

While I with ear-ly hymns of joy, Pre-vent the dawn-ing day. I pre-vent the dawn-ing day.

## China. C M.

Why should we mourn departing friends, O shake at death's alarms, 'Tis but the voice which Jesus sends, To call them to his arms.



Our days are as the grass, Or like a morning flower, If one sharp blast

If one sharp blast, &c.

If one sharp blast, &c.

one sharp blast, &c.

sweep o'er the field, It withers in an hour. It withers in an hour.

*Energy.* C. M.

35

Attend our armies to the fight, And be their guardian God, In vain shall num'rous pow'rs unite, Against thy lifted

rod. Our troops beneath thy guiding hand, Shall gain a glad renown; 'Tis God who makes the feeble stand, And treads the mighty down.

## Digby. C. M.

God could the sorrows of his saints. Their groans affect his ear, Thou hast a balm for

A bottle, &c. A bottle, &c. A bottle, &c.

A bottle, &c. A bottle, &c.

my complaint, A bottle for my tears, A bottle for my tears, A bottle for my tears.

A bottle, &c. A bottle, &c. A bottle, &c.

# Scotland. S. M.

37

What

Since he is

MA The Lord my She herd is, I shal be well furpy'd, Since he is mine and I am his, Since he is mine

What can I want be - fide,

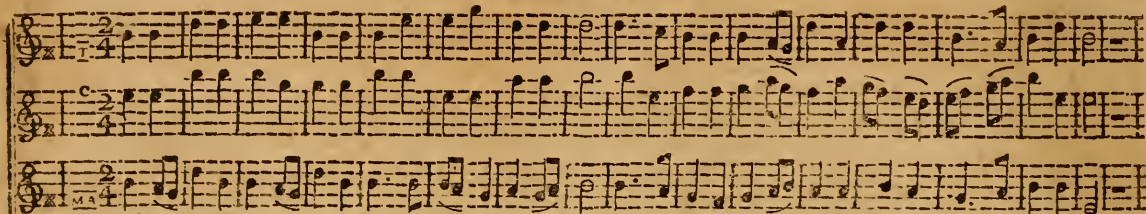
can I want be - fide, Since he is mine,

mine and I am his, What can I want be - fide, What can I want be - fide,

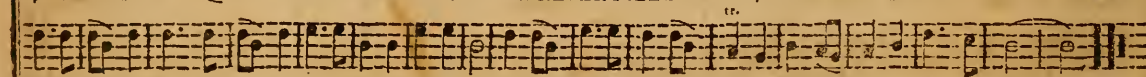
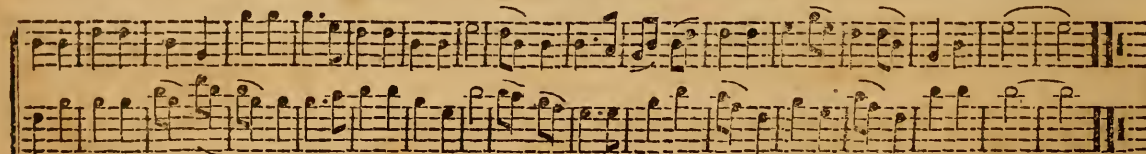
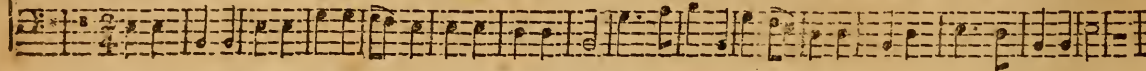
and I am his, What can I want be - fide, Since he is mine and I am his What can I want be - fide.

Since he is mine and I am his, What can I want be - fide. What can I want be - fide.

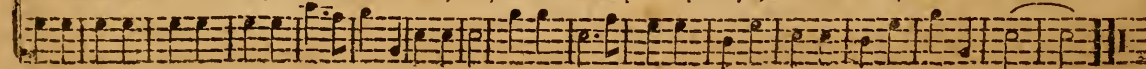




Woe'd ring pilgrims, mourning christians, Weak and tempted lambs of Christ ; Who endure great trib - u - la - tion, And with sins are much distress'd.



Christ has sent me to invite you, To a rich and softly feast ; Let not shame nor pride prevent you, Come the sweet provision taste.



# Rome. Continued.

39

2. If you feel a heart lamenting,  
And bemoan your wretched case;  
Come to Jesus Christ repenting,  
He will grant you sweet release.  
With your heart believing on him,  
Love and serve him all your days;  
Come, O! come to Christ and ask him,  
He will give you gospel grace.

3. If your heart is unbelieving,  
Doubting Jesus' pard'ning love;  
Lie hard by Bethesda waiting,  
Till the troubled waters move.  
Tho' no mortal arm can help you,  
All their efforts prove but talk;  
Jesus, Jesus, faith unto you,  
Rise take up your bed and walk.

4. If you will but claim his promise,  
And forsake your unbelief;  
Patient waiting, constant praying,  
He will grant you full relief;  
He will give you grace and glory,  
All your wants shall be supply'd;  
Canaan, Canaan lies before you,  
Rise and cross the swelling tide.

5. Death shall not impede your comfort,  
Christ shall guide you thro' the gloom;  
Down he'll send the Heavenly concert,  
To convey your spirit home,  
There you'll reign with Christ in pleasure,  
Free from every want and care;  
Come O! come my blessed Saviour,  
Fain my spirit would be there.

*Lisbon.* S. M.

In cel - a - cea of joy, In pal - a - cea of joy.

O let thy God and King, Thy sweetest thro'ts employ, The children shall his hon - ours  
sing. in pal - a - cea of joy.

Awake our drowsy souls, Shake off each hateful bond; The wonders of this day, Our

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a 7-measure rest followed by a series of eighth and sixteenth notes. The middle staff is in treble clef with a key signature of one sharp and a time signature of 3/4, featuring a series of eighth notes. The bottom staff is in bass clef with a key signature of one sharp and a time signature of 3/4, featuring a series of eighth notes. The lyrics are written below the staves.

no - blest songs de - mand, Au - spi - cious morn thy hl'ful rays Bright Seraphs hail in songs of praise.

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system, with some notes marked with 'tr.' (trills). The middle and bottom staves continue the accompaniment. The lyrics are written below the staves.

Along the banks where Ebel's current flows, Our captive bon's is down dispondence Gray'd ;

While Zion's fall, &c.

While Zion's fall, &c.

While Zion's fall in sad remembrance robe. Her friends her children ming led with the dead,

While Zion's fall, &c.



My sorrows like a flood, impatient of restraint; Into thy bosom O my God, Pours  
Pours out a long com-

Pours  
Pours out, &c.  
Pours  
Pours out, &c.  
Pours out a long com - plaint. Pours out a long complaint Pours out a long com - plaint.  
Pours, &c. Pours, &c.

*Florence.* P. M. As the 48th Psalm.

43

Re - joice the lord is King, Your Lord and King a - - - - - dore, Mortals give thanks and glory, And triumph ex - - - - - ce - - - - - ssing.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 'T' time signature. The second staff is a treble clef with a 'C' time signature. The third staff is a treble clef with an 'A' time signature. The fourth staff is a bass clef with a 'B' time signature. The music is written in a style typical of 18th or 19th-century hymnals, with various note values, rests, and bar lines.

Lift up your hearts, Lift up your voices, Re - joice a - - - - - gain, I say re - - - - - joice.

The second system of the musical score consists of four staves. The top staff is a treble clef. The second staff is a treble clef. The third staff is a treble clef. The fourth staff is a bass clef. The music continues with various note values, rests, and bar lines, ending with a double bar line.

*Majesty.* P. M.

He fram'd the globe, He built the sky, He reace the shining world on high, And reigns complee in glory there.

His beams, &c. His beautie, &c.

His beams, &c. His beauties, &c.

His beams are maj-est-y and high, His beauties how divinely bright,

His beams, &c.

# Majesty. Continued.

45

His temple, &c.

His temple, &c.

His temple, &c.

His temple, &c.

His temple, &c.

## Milton. C. M.

My soul the awful hour will come Apace it hies on, To bear this body to the tomb, And thence to scenes unknown.



## Halifax. P. M. As the 122d Psalm.

Z - on three hap - py place, A - - dorn'd with wondrous grace, And walls of strong embrace three round, In thee our trusts ap - pear To  
 To pray, &c.  
 To pray, &c.  
 pray, and praise, and hear The sa - cred gos - pel's joy - ful found, The sa - - cred gos - pel's joy - ful found.  
 To pray, and praise, and hear The sacred gospel's joyful found.

*Patmos.* P. M.

47

Who  
Who can secure his vital breath,  
Think mighty God on feeble man, How few his hours how short his span, Short from the cradle to the grave, Who can secure his vital breath,  
Who can secure his vital  
Can secure his vi-tal breath,  
Who can secure his vital breath.  
Against the bold demands of death, With skill to do, Or power to save...  
breath, Who can secure his vital breath,

*Portland.* L, M,

A musical score for a hymn titled 'Portland' in L, M. The score is written on ten staves, organized into two systems of five staves each. The first system contains the vocal melody and the first line of lyrics. The second system contains the instrumental accompaniment and the second line of lyrics. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: 'Sweet is the word my God my King, To praise Thy name give thanks and sing; To show Thy love by morning light, And talk of all Thy truth at night.' The score includes various musical notations such as notes, rests, and bar lines.

Sweet is the word my God my King, To praise Thy name give thanks and sing; To

show Thy love by morning light, And talk of all Thy truth at night.

MA-  
B

Ye birds of lofty wing, On high his praise bear, Or sit on flow'ry boughs and sing, Your Maker's glory there. Ye

Ye creeping, &c.

Ye creeping ants, &c. And flies, &c. Praise, &c. Praise, &c.

Ye creeping ants and worms, &c. And flies, &c. Praise him, &c. Praise, &c.

creeping ants and worms, His various wisdom show, And flies in all your shining swarms, Praise him who drests you so. And flies in all your shining swarms, Praise him who drests you so.

And flies, &c. Praise And



First system of musical notation, featuring four staves. The top staff is marked 'T' and '3/8'. The second staff is marked 'C' and '3/8'. The third staff is marked 'MA' and '3/8'. The bottom staff is marked 'B' and '3/8'. The lyrics are: Hofanna to Jesus on high, Another has enter'd his rest, Another is 'scap'd to the sky, And lodg'd in Im-man-u-el's breast.

Second system of musical notation, featuring four staves. The lyrics are: The soul of a sister is gone, To brighten the triumph above, Ex-alt-ed to Je-sus's throne, And clasp'd in the arms of his love.

# Franklin. Continued.

51

( 2 )

How happy the Angels that fall,  
Transported at Jesus' name,  
The Saints whom he soonest shall call ;  
To share in the feast of the Lamb,  
No longer imprison'd in clay,  
Who next from his dungeon shall fly,  
Who first shall be summon'd away.  
My merciful God, is it I ?

( 8 )

O Jesus, if this be thy will,  
That suddenly I should depart,  
Thy council of mercy reveal ;  
And whisper the call to my heart :  
O ! give me a signal to know,  
If soon thou would'st have me to move,  
And leave this dull body below.  
And fly to the regions of Love.

*Volta.* S. M.

Your harps ye trembling saints, Down from the willows take, Loud to the praise of Christ our Lord, Bid ev'ry string awake. Bid ev'ry string awake.

When marching to Thy blest abode, The wand'ring multitude survey'd The pompous state of Thee our God, in

This system contains four staves of music. The first staff is marked with a 'T' (Tenor), the second with a 'C' (Cello), the third with a 'MA' (Mezzo-soprano), and the fourth with an 'H' (Bass). The music is written in a common time signature (C) and features various note values including eighth, sixteenth, and thirty-second notes, as well as rests.

Loud instruments bro't up the rear, Loud instruments bro't up the rear,  
Sweet singing Levites led the van, Loud in - stru - ments bro't up the rear,  
robes of majesty array'd.

This system continues the musical score with four staves. The lyrics are placed below the staves, with some words aligned with specific musical phrases. The notation includes various note values and rests, maintaining the common time signature.

# Canton. Continued.

53

Between both troops a virgin train,

Sweet

Sweet

With voice and timbrel charm'd the ear.

Sweet

Sweet

ing - ing, &c.

ing - ing, &c.

ing - ing, &c.

Levites led the van, Loud instruments bro't up the rear, Between both troops a virgin train,

Between both troops, &c.

With voice and timbre charm'd the ear.



## Montague. L. M.

MA<sup>MA</sup> Ye sons of men with joy re - cord, The va - rious wonders of the Lord, and let his pow'r and good - ness sound, Thro'

Let the high heavens, &c.

Let the high heav'n, &c.

all your tribes the world a - round, Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun & moon & plan-ets roll Where

in the heav'ns, &c.

where

Montague. Continued.

55

sun and moon and planets to - il, And stars that glow from pure to pure.

sun, &c.

Pitflood. Six lines, 8 & 8.

The Lord my pasture shall prepare, And feed me with a shepherd's care, His presence shall my wants supply, And

*Pitstown.* Continued.

guard me with a watch-ful eye, My noon day walk he shall attend, And all my mid- - night hours de- - fend.

*Leghorn.* L. M.

Deep in our hearts let us re - - - cord, The deep-er sor-rows of our Lords.

*Leghorn.* Continued.

57

Behold the rising billows ro - - - - - ll, To o - ver - whelm h's ho - ly soul.

This musical score is for the song 'Leghorn, Continued'. It consists of four staves of music. The first three staves are vocal parts, and the fourth staff is a basso continuo line. The lyrics are: 'Behold the rising billows ro - - - - - ll, To o - ver - whelm h's ho - ly soul.' The music is in a common time signature and features various musical notations including notes, rests, and bar lines.

*Poland.* L. M.

God of my life look gent'y down, Behold the pain I feel, But I am dumb before thy throne, Nor dare dispute thy will.

This musical score is for the song 'Poland, L. M.'. It consists of four staves of music. The first three staves are vocal parts, and the fourth staff is a basso continuo line. The lyrics are: 'God of my life look gent'y down, Behold the pain I feel, But I am dumb before thy throne, Nor dare dispute thy will.' The music is in a common time signature and features various musical notations including notes, rests, and bar lines.



Behold I fall before thy face, My only refuge is thy grace, No outward forms can make me clean, The leprocy lies

The first system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves.

deep within. No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor floods nor seas, Can wash the dimal stain away.

The second system of the musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with the second line of lyrics corresponding to the first three staves.

T

C

MA

B

And like a robe his glory wears,

He in full majesty appears,

When cloth'd in his celestial rays,

My soul thy great Creator praise,

He in full maj - es - ty appears, And like a robe his glory wears, He in full maj - Ry appears, And like a robe his glo - ry wears,

## Columbia. New 50th.

First system of musical notation, consisting of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in common time (C). The lyrics are written below the first three staves.

Columbia trust the Lord, Thy foes in vain, Attempt thy ru - in and enforce their reign, Had they prevail'd, Darkness had clos'd our eyes.

Second system of musical notation, consisting of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The music is in common time (C). The lyrics are written below the first three staves.

And death and Silence had for - bid his praise, But we are sav'd and live let songs a - - rise, Co - lum - bia bless the Lord who built the Skies.

# Rainbow. C. M.

61

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The lyrics are written below the staves: "The sea" under the second staff, "The sea" under the third staff, and "The sea grows calm at" under the fourth staff.

The sea

The sea

The sea grows calm at

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The lyrics are written below the staves: "thy command, And tempests cease to roar." under the third staff, "And tempests cease to roar." under the fourth staff, and "And tempests cease to roar." under the fifth staff.

thy command, And tempests cease to roar.

And tempests cease to roar.

And tempests cease to roar.



*Bristol.* L. M.

Who can this king of

Rejoice ye shining worlds on high, Behold the King of glo - ry nigh;

glo - ry be -

Who

Who can this king of

The migh - ty Lord the Sav - iour he, Who can this king of glo - ry be, The

Who can this king

# Bristol. Continued.

63

can this king of glo - ry be, &c. Who can, &c.

glory be, &c. Who can, &c.

m'ighty Lord the Sav - iour hé. Who can this king of glo - - - ry be, The mah - ty Lord the Sav - iour hé.

## Spring. S. M.

Behold the morn'g sun, Begins his glorious way; His beams thro' all the nations run, And life and light convey.

*The Seasons.*

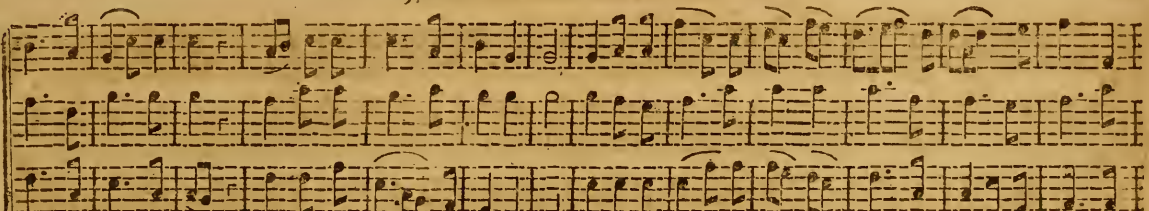
Musical score for "The Seasons." The score is written for a vocal part and a piano accompaniment. The vocal part is in G major (one sharp) and 3/4 time. The piano accompaniment is in G major and 3/4 time. The lyrics are:

Eternal source of ev'ry joy, Thy praise shall ev'ry voice employ, While we with - in thy courts ap-  
 pear, And sing the bounties of the year, As worlds of glo - ry round thee ro - ll thy hands sup-

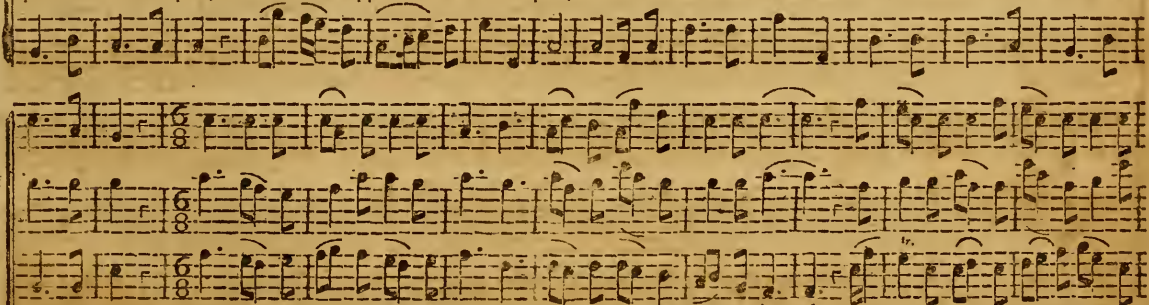
The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. There are also some performance instructions like "tr." (trill) and "3" (triple).

*The Seasons.* Continued.

65



ports the stedfast pole, Thy hand supports the stedfast pole, Directs the sun what hour to rise, And darkness when to



veil the skies. The flow'ry spring at thy command, Embalms the air and paints the lano; The blazing beams of summer shine, To



*The Seasons.* Continued.

raise the corn and cheer the vine. Thy hand in autumn richly pours, The copious fruits along the shores, While wintry storms di-

This musical system consists of four staves. The first three staves are vocal parts, likely Soprano, Alto, and Tenor, with lyrics written below them. The fourth staff is a basso continuo line. The music is written in a common time signature (C) and features various melodic lines with notes, rests, and phrasing slurs.

rest our eyes, With fear and wonder to the skies. Seasons & months & weeks & days, Demand returning songs of

This musical system also consists of four staves, continuing the vocal and basso continuo parts from the first system. The lyrics are written below the staves. The notation includes various musical symbols such as notes, rests, and phrasing marks, maintaining the same musical style as the first system.

# The Seasons. Continued.

67

tr.

praise, The op'ning light and ev'ning shade, Shall see the cheerful homage paid. And Oh may our harmonious tongues, In

tr.

tr.

3

worlds unknown pursue the songs, pursue the songs, pursue the songs, pursue the songs pursue the songs, And in those brighter courts a-

pursue, dec.

pursue, dec.

*The Seasons. Continued.*

tr. tr.

dore, Where days & years revolve no more. Where days & years revolve no more. Where days and years revolve no more. no more.

*Judgment. Old 50th.*

The God of glory sends his summons forth, Calls the south nations and awakes the north ; From east to west, the

# Judgment. Continued.

69

sovereign orders spread, thro' distant worlds and regions of the dead. The trumpet sounds, - - - heav'n re-

Hell trembles,

joices, Lift up your heads ye saints with cheerful voices.

His vengeance sleeps no more.

No more shall atheists mock his long delay,



## Judgment. Continued.

First system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef and a 'T' time signature. The middle staff is a piano accompaniment with a bass clef. The bottom staff is a vocal line with a bass clef and an 'M A' marking. The lyrics 'His vengeance sleeps no more. Behold the day, Behold the judge descends his guards are nigh, Tempest and fire at-' are written below the bottom staff.

His vengeance sleeps no more. Behold the day, Behold the judge descends his guards are nigh, Tempest and fire at-

Second system of musical notation, consisting of three staves. The top staff is a vocal line with a treble clef. The middle staff is a piano accompaniment with a bass clef. The bottom staff is a vocal line with a bass clef. The lyrics 'tend him down the sky, When God appears, All nature shall adore him, While sinners tremble, Saints rejoice before him, Heav'n earth &' are written below the bottom staff.

tend him down the sky, When God appears, All nature shall adore him, While sinners tremble, Saints rejoice before him, Heav'n earth &

# Judgment. Continued.

71

hell draw near Let all things come, To hear my jus - tice and the sinners doom, But gather first my saints the judge commands, Bring

them ye angels from their dis - tant lands, Bring them ye an - gels from their distant lands, When Christ re - - turns wake ev'ry cheerful

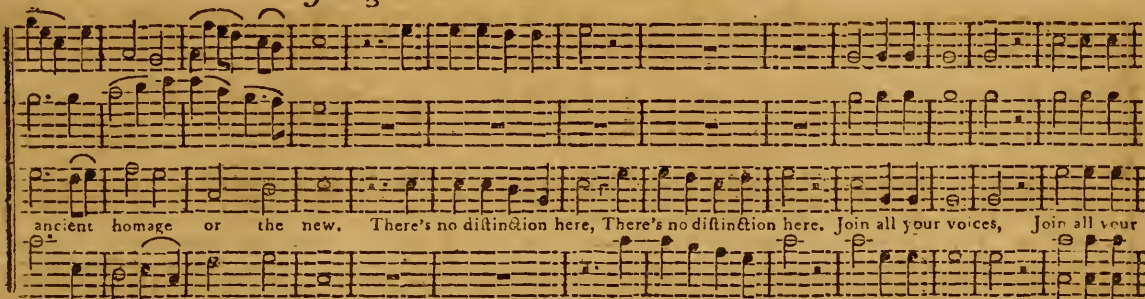
## Judgment. Continued.

passion, And shout shout shout, And shout ye saints he comes for your sal - va - - - tion, Behold my cov nant stands for - ev - er good.

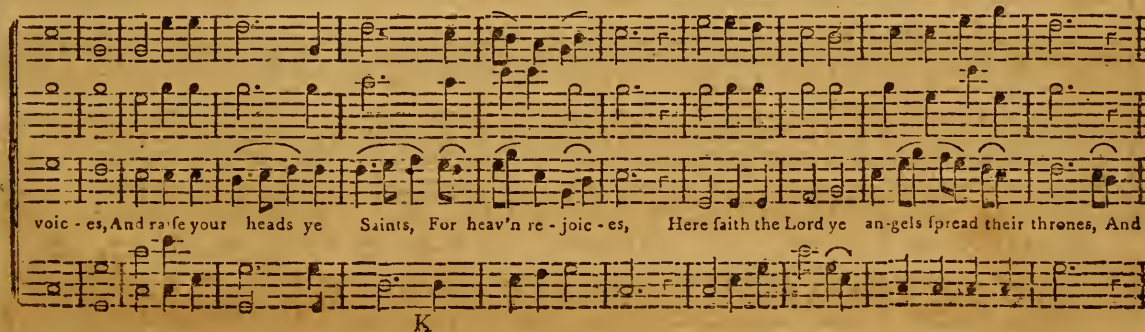
Seal'd by th'e - ter - nal sac - ri - fice in blood, And sign'd by all their names the Greek the Jew, Who paid tho'

# Judgment. Continued.

73



ancient homage or the new. There's no distinction here, There's no distinction here. Join all your voices, Join all your



voic - es, And raise your heads ye Saints, For heav'n re - joic - es, Here saith the Lord ye an - gels spread their thrones, And

K



## Judgment. Continued.

near the seat, my fav'rites and my sons, Come my redeem'd possess the joys prepar'd Ere time began 'tis

This system contains the first four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The lyrics are: "near the seat, my fav'rites and my sons, Come my redeem'd possess the joys prepar'd Ere time began 'tis".

your divine reward; 'Tis your divine reward, When Christ re - turns wake ev'ry cheerful passion, And

This system contains the next four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment. The lyrics are: "your divine reward; 'Tis your divine reward, When Christ re - turns wake ev'ry cheerful passion, And".

# Judgment. Continued.

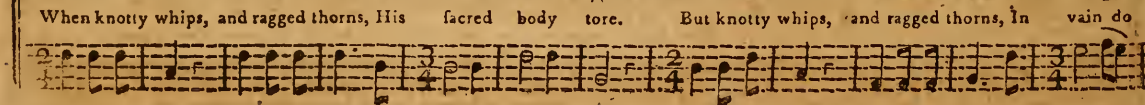
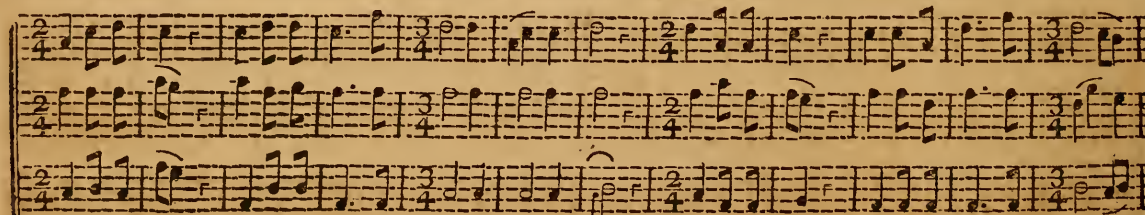
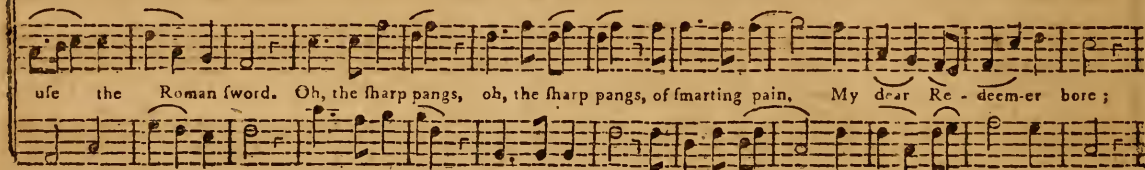
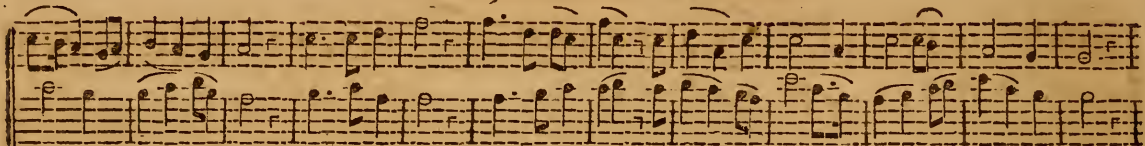
75

shout ye faints, And shout ye faints, he comes he comes, he comes for your sal - va - tion.

## Calvary. C. M.

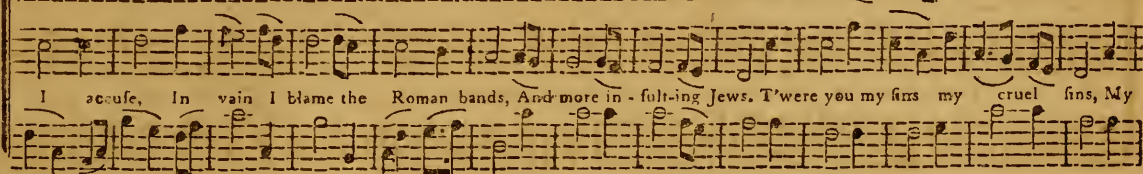
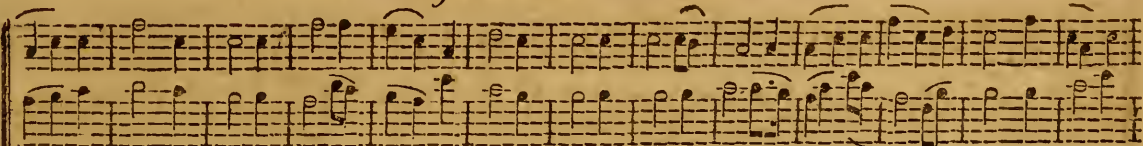
Infinite grief a - maz - ing woe, Behold my bleeding Lord, Hell and the Jews conspire his death, And

## Calvary. Continued.

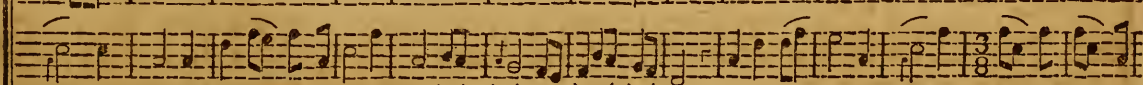
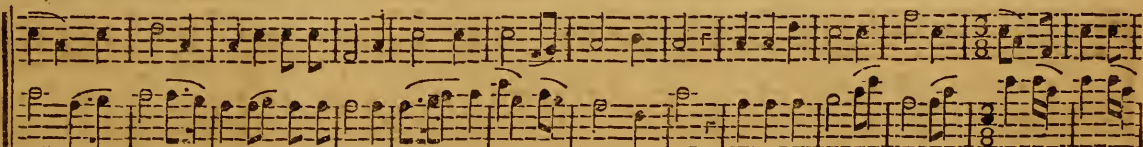


# Calvary. Continued.

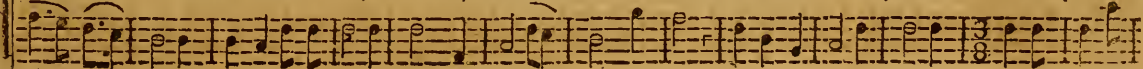
77



I accuse, In vain I blame the Roman bands, And more in - sult-ing Jews. T'were you my sins my cruel sins, My



cruel sins his chief tormenters were, Each of my crimes became a nail, And un - be-lief a spear. T'were you that pull'd the





## Calvary. Continued.

vengeance down Upon his guiltless head, Break break my heart, oh burst mine eyes, mine eyes, And let my sorrows

bleed, bleed, bleed. Strike strike mighty grace my flinty soul, Till melting waters

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) on four staves. The lyrics are printed below the staves, with some words appearing on multiple lines. The music is in a 3/4 time signature and features various musical notations including notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

# Calvary. Continued.

79

tr.

flow, And deep re - pen - tance drown mine eyes, In un - dis - sem - led woe, woe, woe.

## Thanksgiving. 7 & 7.

r

c

MA

Meet and right it is to sing, Glory to our God and King; Meet in ev'ry time and place,

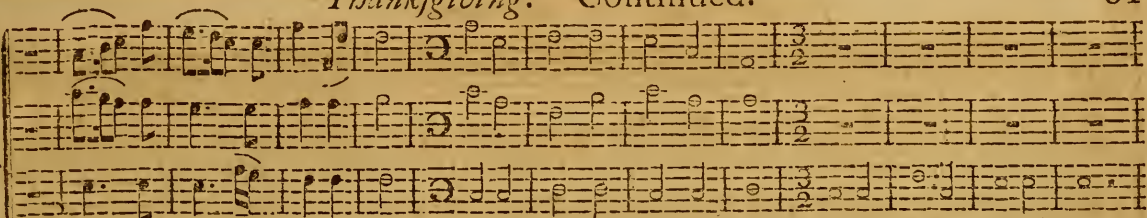
*Thanksgiving.* Continued.

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and beams. The lyrics are printed below the staves, aligned with the corresponding musical phrases. The text is as follows:

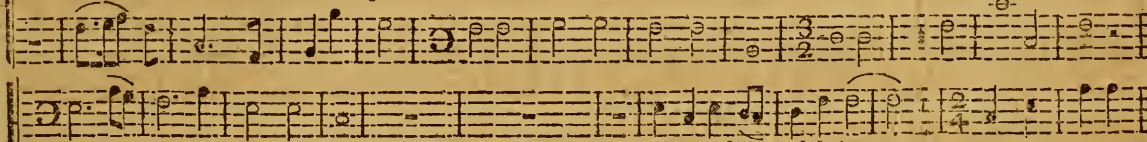
To rehearse his solemn praise. To rehearse his solemn praise. Join ye saints the song around, Join ye  
Publish thro' the world abroad,  
saints the song around, Angels help the cheerful sound, Praise and glory to the Lord.

# Thanksgiving. Continued.

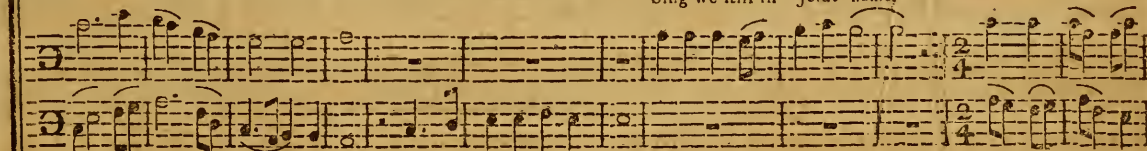
81



Praises here to Thee we give, Gracious Thou our thanks receive; Holy Father sov'reign Lord,

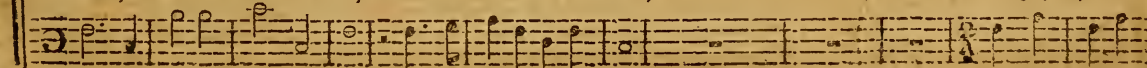


Sing we still in Jesus' name,



Ev'ry where be Thou ador'd, Tho' this wicked world exclaim,

Sing ye praises,





## Thanksgiving. Continued.

to the Lord, Join to sing with one accord, Join to sing, Join to sing, Join to sing with one accord..

This musical system consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics are written below the staves, aligned with the notes.

## Egypt. C. M.

He call'd for darkness darkness came, Nature his summons knew; Each stream and

This musical system consists of four staves. The first three staves are vocal parts, and the fourth is a basso continuo line. The lyrics are written below the staves, aligned with the notes.

*Egypt.* Continued.

83

lake transform'd to blood, The wand'ring fishes flew. In putrid floods throughout the

land, The pest of frogs were bred, From noisome fens sent up to croak, At Pharoah's board & bed. At Pharoah's board & bed.

The musical score consists of three systems of staves. Each system contains three staves: a vocal line (soprano, alto, and tenor/bass) and a piano accompaniment line. The lyrics are written below the staves, with some words underlined. The notation includes various musical symbols such as notes, rests, and bar lines.

## Solomon's Song.

The voice of my be - lov - ed sounds, While o'er the mountain tops he bounds, While o'er the mountain-

He flies, And all my soul with

He flies, He flies exulting o'er the hills, And all my soul with

tops he bounds; He flies ex - ult - ing o'er the hill, o'er the hills, And all my soul with

He flies He flies ex - ult - ing o'er the hills, And all my soul with transport flies. He

*Solomon's Song. Continued.*

85

transport it is, He flies exulting o'er the hills, And all my soul with trans- port fills, And all my soul with tra-

transport fills, He flies ex- ult - ing o'er the hills, And all my soul with transport fills. He flies exulting o'er the hills, And all my

transport fills, He flies ex - ult - ing o'er the hills, And all my soul with transport fills.

all my soul with transport fills, And all my soul with transport fills. Great - ly doth he hide my stay, A-

soul with transport fills.



## Solomon's Song. Continued.

rise my love and come away. Arise my love and come away. come away, come away. Gently

doth he chide my stay, Arise my love and come a - way. come a - way, come a - way. Gently

*Solomon's Song.* Continued.

87

doth he chide my stay, Rise my love and come a - way, come a - way, come a - way.

Gent - ly doth he chide my stay, Rise my love and come a - - way.

## Ross. C. M.

As pants the Hart for cooling streams, When heated in the chafe, So longs my soul O God for thee, And

thy re - fresh - ing grace, For thee my God the liv - ing God, My thirsty soul doth pine. O when shall I behold thy face, Thou maj - esty de - vine.

*Anthem.* From 150th Psalm.

89

Let the shrill trumpet's warlike voice, trum - pet's trumpet's trumpet's. warlike voice, Let the shrill trumpet's warlike voice,

Let the shrill trumpet's warlike voice, warlike voice, warlike voice,

Let the shrill trumpet's trumpet's trumpet's trumpet's trumpet's warlike voice, warlike voice,

trumpet's trumpet's trumpet's trumpet's warlike warlike voice, trumpet's trumpet's warlike warlike voice,

rebound, his praise rebound,

rebound, his praise re - bound,

Make rocks and hills his praise rebound, his praise rebound, his praise rebound, rebound, his praise rebound,

rebound,



*Anthem.* Continued.

praise him with harps mel - o - dious noise,  
 And gentle psaltry's silver  
 Praise him with harps, praise him with harps, praise him with harps melodious noise, And gentle psaltry's  
 And gentle psaltry's silver sound, Let virgin trumps soft timbrels bring, And some with graceful motions dance,  
 sound, silver sound,  
 sil - ver sound, sil - ver sound, And some with graceful mo - tions  
 silver sound,

# *Anthem.* Continued.

91

And some with grace - ful motions dance,

dance, And some with graceful motions dance, Let instruments of various strings, With organs join his praise advance,

With organs join his praise advance,

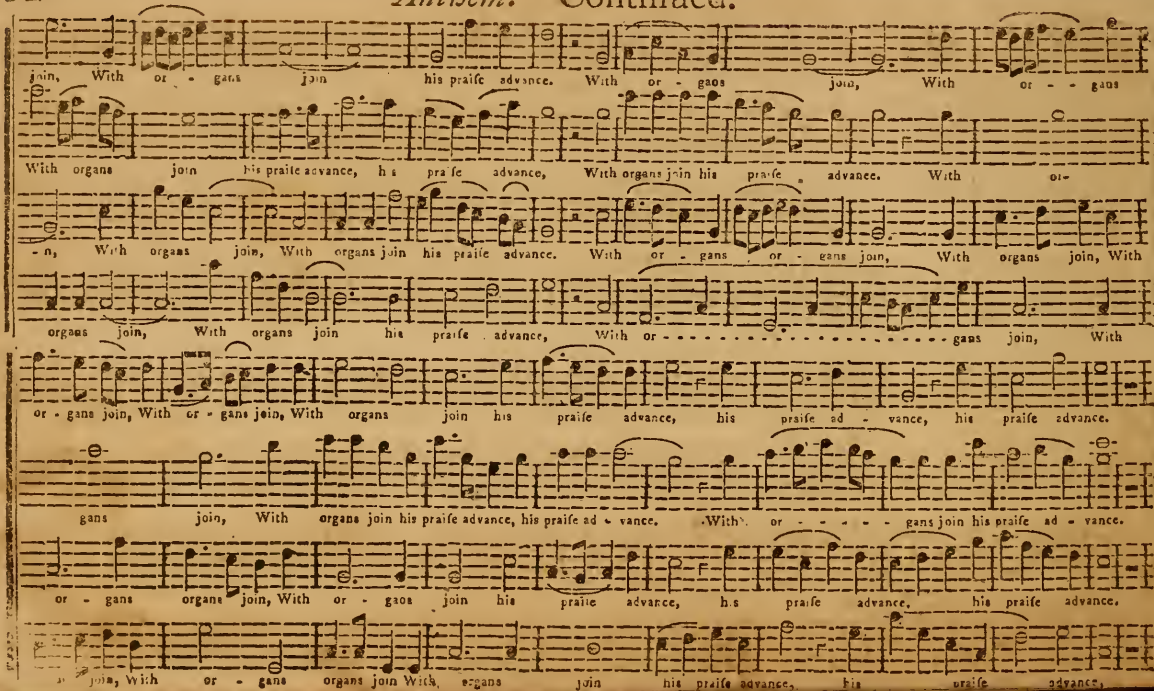
With or - gans join his praise advance, With or - gans

With or - gans join, his praise advance, With or - gans join,

With or - gans join, With or - gans join, his praise advance, With organs join

With organs join, With organs join his praise advance, With or - - - - - gans join, With

# Anthem. Continued.



join, With or - gans join his praise advance. With or - gans join, With or - gans  
 With organs join his praise advance, his praise advance, With organs join his praise advance. With or -  
 - n, With organs join, With organs join his praise advance. With or - gans or - gans join, With organs join, With  
 organs join, With organs join his praise advance, With or - gans join, With  
 or - gans join, With or - gans join, With organs join his praise advance, his praise ad - vance, his praise advance.  
 gans join, With organs join his praise advance, his praise ad - vance. With or - gans join his praise ad - vance.  
 or - gans organs join, With or - gans join his praise advance, his praise advance, his praise advance.  
 join, With or - gans organs join With organs join his praise advance, his praise advance.

# *Anthem. Continued.*

93

Amen, Amen, Amen, A - - men.

Amen, Amen, A - - men.

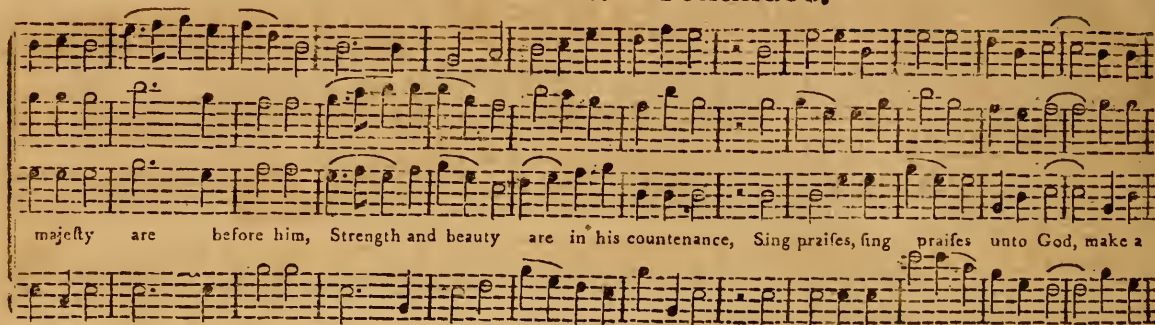
Hal - le - lu jah, Hal - le - lu jah, Praise the Lord, A men, Amen, A - - men.

Amen, Amen, A - - men.

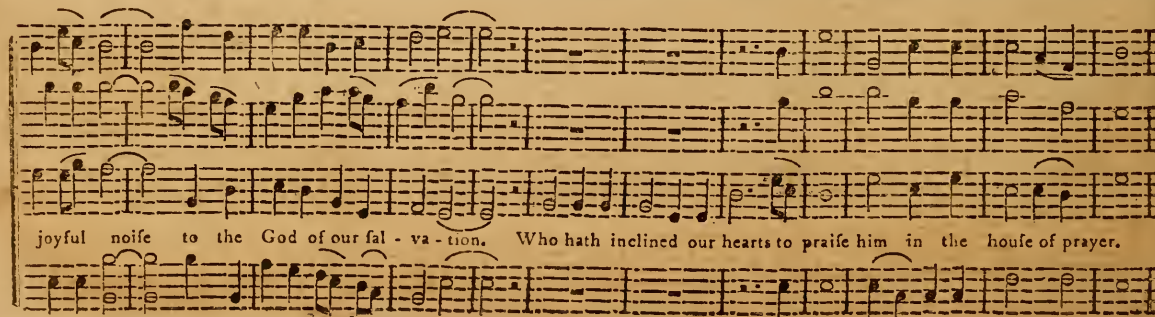
## *Dedication Anthem.*

The Lord reigneth, The Lord reigneth let the earth rejoice, let the multitude of the nations be glad, Honor an d



*Dedication Anthem.* Continued.

musical notation for the first system of the Dedication Anthem, consisting of three staves. The lyrics are: majesty are before him, Strength and beauty are in his countenance, Sing praises, sing praises unto God, make a



musical notation for the second system of the Dedication Anthem, consisting of three staves. The lyrics are: joyful noise to the God of our sal - va - tion. Who hath inclined our hearts to praise him in the house of prayer.

# Dedication Anthem. Continued.

95

But will God indeed dwell on earth, will he affix his name un - to the temple which men have builded?

Behold the heav'n of heav'ns cannot contain Thee, cannot contain Thee,

How much less then this house? And

*Dedication Anthem.* Continued.

hear,

now Lord our eyes are unto Thee for Thy blessing, have Thou respect to the pray'r of Thy servants, hear Thou our supplication,

hear Thou our supplica - tion, hear

hear, &c.

Thou our

hear Thou our suppli - ca - tion, May Thine eyes be ever o - pen to this temple, may Thine honor at all

Thou our

# Dedication Anthem. Continued.

97

times dwell here,

Mzy this house which is call - ed by Thy name, And which has been de-vot-ed to the God of peace, Ev - er be the seat of peace

They shall prof - per who seek its wel - fare,

Let all pray for the peace of Zi - on.

of her - mo - ny and joy.



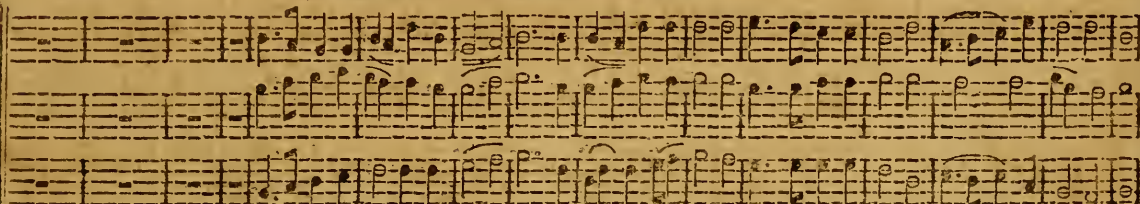
*Dedication Anthem.* Continued.

May they on sight of this house forget their hatred and be u-nit-ed in the bonds of peace. Peace be within these sacred walls,

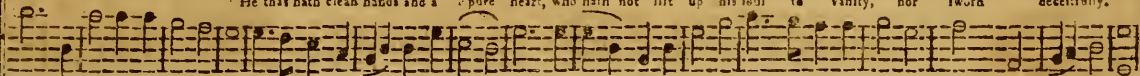
Who shall en-ter into the congregation of the Lord,  
Peace be within these sacred walls, Love & friendship be ye constant guests.

*Dedication Anthem.* Continued.

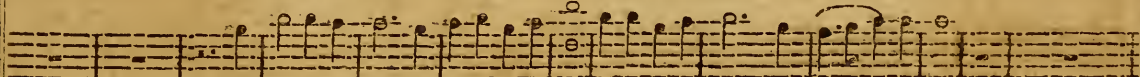
99



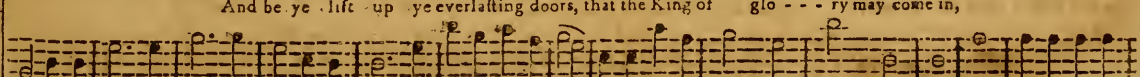
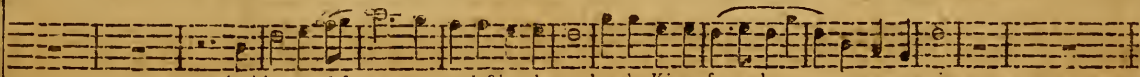
He that hath clean hands and a pure heart, who hath not lift up his soul to vanity, nor sworn deceitfully.



Who shall stand in his holy place?



And be ye lift up ye everlasting doors, that the King of glo - - ry may come in,



Lift up your heads ye gates,

Who is this King of

*Dedication Anthem.* Continued.

The first system of the musical score consists of four staves. The lyrics are written below the staves, with some words appearing on the third and fourth staves. The lyrics are: "The Lord, The Lord, strong and mighty, strong and mighty, the Lord mighty in Bat - tle, mighty in battle. Lift glory? Who?"

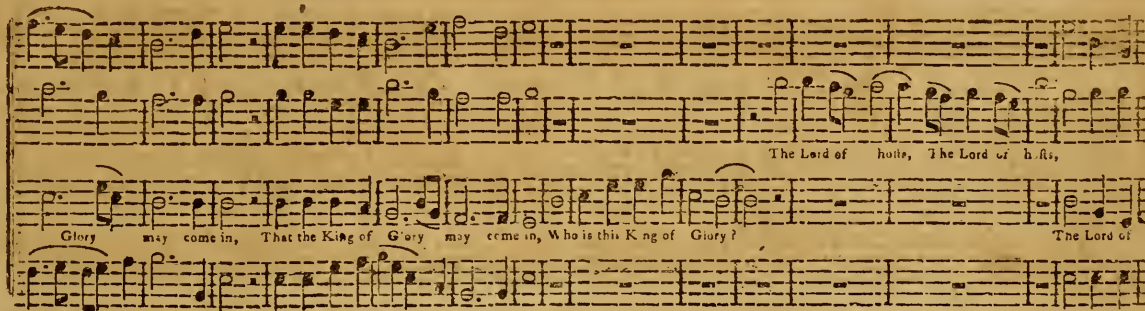
The Lord, The Lord, strong and mighty, strong and mighty, the Lord mighty in Bat - tle, mighty in battle. Lift  
glory? Who?

The second system of the musical score consists of four staves. The lyrics are written below the staves, with some words appearing on the third and fourth staves. The lyrics are: "Even, &c. Lift up your heads, up your heads O ye gates, Ye ev - er - last-ing doors, that the King of Glory may come in, that the King of Even lift them up,"

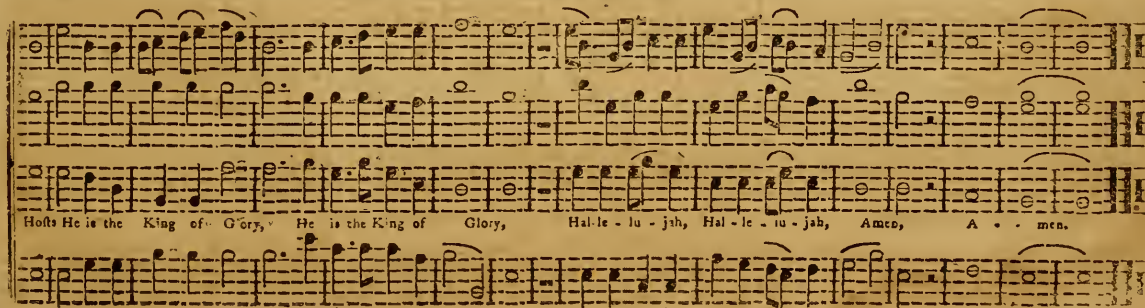
Even, &c.  
Lift up your heads,  
up your heads O ye gates, Ye ev - er - last-ing doors, that the King of Glory may come in, that the King of  
Even lift them up,

*Dedication Anthem.* Continued.

101



The Lord of hosts, The Lord of hosts,  
Glory may come in, That the King of Glory may come in, Who is this King of Glory? The Lord of



Hosts He is the King of Glory, He is the King of Glory, Hal-le-lu-jah, Hal-le-lu-jah, Amen, A - - - men.



From all that dwell below the skies, Let the Cre - a - tor's praise arise, Let the Re - deem-er's name be sung,

The first system of the musical score for 'Verona. L. M.' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with various ornaments (trills) marked above it. The middle staff is in treble clef with a key signature of one flat and a 2/4 time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, also providing a harmonic accompaniment. The lyrics are written below the middle staff.

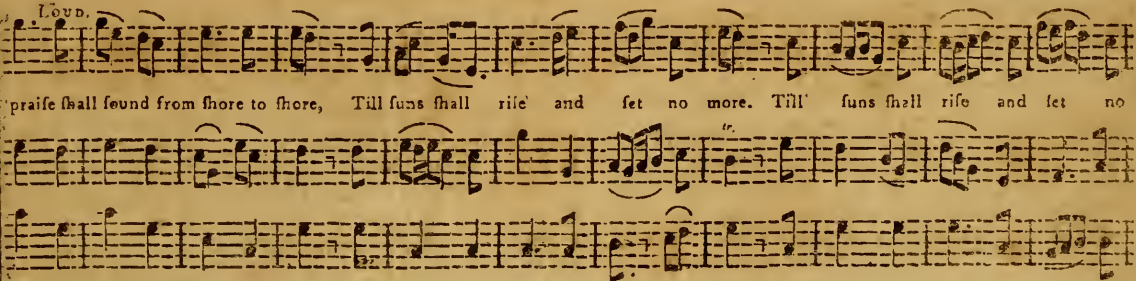
Thro' ev'ry land by ev'ry tongue. Eternal are Thy mercies Lord, Eternal truth attends Thy word, Thy

The second system of the musical score continues the melody and accompaniment. It also consists of three staves in the same key signature and time signature. The lyrics 'Thro' ev'ry land by ev'ry tongue. Eternal are Thy mercies Lord, Eternal truth attends Thy word, Thy' are written below the middle staff. The musical notation includes various ornaments and phrasing slurs.

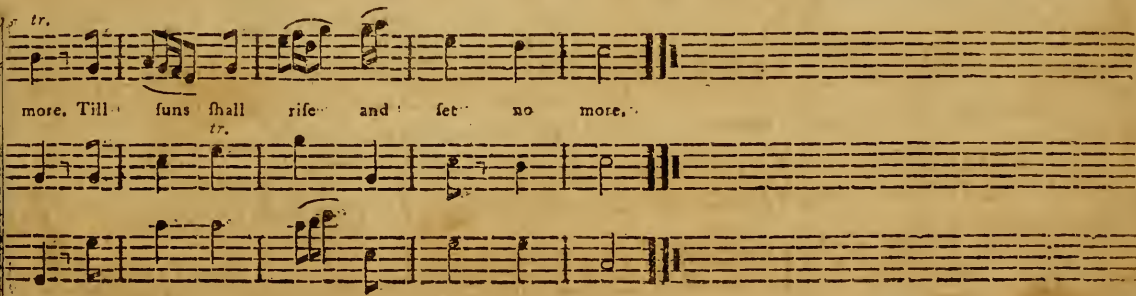
# Verona. Continued.

103

*Loud.*



*tr.*



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